

Tošo Dabac

DRUGI POGLED
A DIFFERENT VIEW



Tošo Dabac: Drugi pogled
Tošo Dabac: A Different View

Već sudjelovanje u žiriranoj selekciji danas kultne izložbe *Second Philadelphia International Salon of Photography* 1933. godine najavilo je Tošu Dabca kao izuzetnog autora. Ubrzo je uslijedila suradnja s domaćim i svjetskim novinskim agencijama kao i izlaganje na brojnim izložbama. U hrvatskoj povijesti umjetnosti ostao je zabilježen kao jedan od ključnih autora dvadesetog stoljeća, a u kulturnoj povijesti grada Zagreba kao neizostavna figura, karizma i prijatelj, "dragi Tošica" u čijem su se ateljeru kroz druženja i razgovore formirale generacije umjetnika i intelektualaca.

Na stogodišnjicu rođenja ovog velikog umjetnika i čovjeka upoznajemo njegovu fotografiju u posve novom svjetlu. Novija istraživanja Tošine bogate ostavštine u cijelosti sačuvane u Arhivu TD u Ilici 17, gdje je radio od 1940. pa sve do smrti 1970. godine pokazala su do sada zanemarivan senzibilitet. Koncentracijom na detalj, eksperimentima, korištenjem žablje i ptičje iskošene perspektive, upotrebom dramatskih sjena Tošo se približio poetici Nove objektivnosti. Zagrebačka kulturna klima dvadesetih i tridesetih godina dvadesetog stoljeća omogućila je potvrđivanje fotografije kao ravnopravne grane likovne umjetnosti zahvaljujući prije svega naporima Franje Mosingera te tekstovima Ise Kršnjavog i Ljube Babića kao i gostujućim izložbama od kojih svakako treba izdvojiti *Film und Foto* u organizaciji Deutscher Werkbunda. Stilski pluralizam onodobne europske umjetnosti bez sumnje je, što potvrđuje i ova izložba, izazvao i brzu recepciju kod domaćih umjetnika.

Tošo Dabac, koji s radom započinje u upravo spomenuto vrijeme, tih je godina sudjelovao na internacionalnim izložbama u društvu s autorima kao što su László Moholy-Nagy, Man Ray ili Edward Weston što ga čini direktnim sudionikom relevantnih zbivanja u suvremenoj fotografiji. U njegovoj ostavštini

Already the participation in the jury's selection of the today cult exhibition *Second Philadelphia International Salon of Photography* in 1933 introduced Tošo Dabac as an exceptional author. His collaboration with domestic and international news agencies, as well as participation at numerous exhibitions followed soon. In the Croatian history of art he was noted as one of the key authors of the twentieth century and in the cultural history of Zagreb as an outstanding figure, charismatic person and friend, "dear Tošo", in whose atelier through informal association and discussions generations of artists and intellectuals were shaped. On the hundredth birth anniversary of this great artist and man, we get to know his photography in a completely new light. Recent research of Tošo's rich legacy, entirely preserved in the TD Archive in Ilica 17, where he worked from 1940 to his death in 1970, has shown sensibility neglected until now. Through concentration on details, experiments, usage of the frog's and bird's eye slanting view and the application of dramatic shadows, Tošo came close to the poetics of New Objectivity. Zagreb culture climate of the twenties and thirties of the twentieth century has enabled the affirmation of photography as a branch on equal footing with other visual arts, in the first place due to Franjo Mosinger's efforts and texts by Iso Kršnjavi and Ljubo Babić, as well as guest exhibitions, among which *Film und Foto*, organised by Deutscher Werksbund, must be singled out. The pluralism of styles of that time's European art has undoubtedly, which is confirmed also by this exhibition, caused fast reception among domestic artists.

Tošo Dabac, whose work began during that period, during these years participated at international exhibitions along with the authors like László Moholy Nagy, Man Ray or Edward Weston, which makes him a direct participant of relevant events in contemporary photography. Part of his inheritance are also magazine

pronađena su i izdanja časopisa, kao što su švicarski *Die Galerie*, američki *Camera Craft* ili *American Photography* u kojima je i sam objavljivao, a koji su izvještavali kako o novim događanjima na svjetskoj fotografskoj sceni tako i o novim tehničkim mogućnostima fotografije. Izuzetan likovni senzibilitet Toše Dabca omogućio mu je prepoznavanje novog slikovnog jezika i njegovo anticipiranje u kreiranju osobnog stila. Iskustvo tridesetih godina prekinuto Drugim svjetskim ratom nastavlja se u pedesetima takozvanom subjektivnom fotografijom koja je izvršila velik utjecaj na čitavu europsku fotografsku umjetnost. Riječ je o terminu koji je nakon 1950. godine održane izložbe u Školi za umjetnost i obrt u Saarbrückenu¹ uveo Otto Steinert, a koji se tumači kao „pojam koji objedinjuje sva područja osobnog oblikovanja fotografske slike od bespredmetnog fotograma do psihološki produbljene reportaže“². Modernu fotografiju Steinert poima kao ponovno oživljavanje ideja Nove objektivnosti, pri čemu fotografski stil odgovara na zahtjeve novoga doba. I senzibilitet koji otkrivaju na ovoj izložbi pokazane Tošine fotografije iz tridesetih godina ostaje kontinuirano prisutan kroz čitav njegov stvaralački vijek. Ako promotrimo primjerice prema državnoj narudžbi nastale snimke za publikacije kao što su *To je Jugoslavija*³ ili *Željezara u Zenici*⁴, nalazimo uz poznate ilustracije izgradnje i industrijalizacije države te odlične portrete radnika, također i snimke, doduše nikad objavljivane, koje u potpunosti odgovaraju definiciji moderne fotografije Otta Steinerta. Već ranije anticipiran repertoar Nove objektivnosti Tošo pedesetih i šezdesetih godina proširuje novim

issues like the Swiss *Die Galerie*, American *Camera Craft* or *American Photography*, which featured his works as well, and brought news both on new events on the international photographic scene and the new possibilities for photography. Tošo Dabac's extraordinary visual sensibility enabled him to recognise a new language of images and its anticipation in the creation of his personal style. The experience of the thirties, interrupted by the Second World War, was continued during the fifties with the so-called subjective photography which had great influence on the entire European photographic art. This term was introduced by Otto Steinert after the exhibition held at the School of Arts and Crafts in Saarbrücken¹ 1950. It is explained as a "notion that unifies all areas of personal shaping of the photographic image, from objectless photogram to psychologically deepened reportage"². Steinert understands modern photography as revitalization of the ideas of New Objectivity, where the photographic style responds to the demands of the new era. Also the sensibility disclosed in Tošo's photographs from the thirties displayed at this exhibition remains continuously present throughout his entire creative career. If we, for example, take a close look at photographs for publications like *To je Jugoslavija* (This Is Yugoslavia)³ or *Željezara u Zenici* (Ironworks in Zenica)⁴, commissioned by the state, along with the well known illustrations of construction and state industrialization, as well as excellent portraits of workers, we can also find shots, however never published, which completely fit into Otto Steinert's definition of modern photography. During the fifties and the sixties Tošo enhanced his already anticipated

¹ Schule für Kunst und Handwerk, Saarbrücken

² Otto Steinert, *Subjektive Fotografie*, Brüder Auer Verlag, Bonn, 1952, str. 6

³ *To je Jugoslavija*, Grafički zavod Hrvatske, Zagreb, 1961.

⁴ *Željezara Zenica*, Fotomonografija, Zadruga Sarajevo, 1967.

¹ Schule für Kunst und Handwerk, Saarbrücken

² Otto Steinert, *Subjektive Fotografie*, Brüder Auer Verlag, Bonn, 1952, p. 6

³ *To je Jugoslavija* (This Is Yugoslavia), Croatian Graphic Institute, Zagreb, 1961

⁴ *Željezara Zenica* (Zenica Ironworks), Photomonograph, Sarajevo Cooperative, 1967

eksperimentima, novim izrezima i superponiranjem i kolažiranjem ranije nastalih negativa (*Neboder, Izptičje perspektive*). Nije slučajno da je Tošo u svojoj privatnoj biblioteci imao knjigu Otta Steinerta iz 1952. kao i onu o "totalnoj fotografiji" Karla Paweka iz 1960. godine⁵, koja se bavi novim aspektima fotografije i optikom novog realizma. Zanimljiv je i podatak (nedavno otkriven istraživanjem dokumentacije Arhiva TD i dodan biografskim podacima), da je Tošo Dabac sudjelovao na velikoj međunarodnoj izložbi *Was ist der Mensch?*⁶ u Hamburgu 1965. godine, koju je organizirala revija Stern, upravo zahvaljujući pozivu samog njezinog autora Karla Paweka. Iako je Tošo na toj izložbi izložio poznati i često reproducirani *Portret Emerika Feješa*, ponovo se našao u društvu velikana fotografije konfrontiran s različitim pristupima i stilskim interpretacijama čovjeka i ljudskoga tijela.

Ovom izložbom načinjen je samo jedan od brojnih mogućih izbora do nedavno nepravedno zanemarivanog segmenta fotografije Toše Dabca. Prvi korak u predstavljanju ovoga dijela opusa načinila je Marija Tonković, kontekstualizirajući ga u avangardna stremljenja domaće fotografije na nedavno održanoj izložbi *Avangardne tendencije u hrvatskoj umjetnosti*⁷. Ono što sada predstoji temeljito je istraživanje Tošine ostavštine što istovremeno predstavlja veliki izazov i otvara nove mogućnosti u interpretaciji cjeline opusa najvećeg hrvatskog fotografa.

Iva Prosoli

repertoire of New Objectivity by new experiments, new cuts, as well as the superposition and collages made from earlier negatives (*Skyscraper, Bird's Eye View*). It is not accidental that Tošo had Otto Steinert's book from 1952 in his private library, as well as the one about "total photography" by Karl Pawek from 1960⁵, which is concerned with new aspects of photography and the perspectives of new realism. Interesting information (recently discovered while researching into the documentation of the TD Archive) is also that Tošo Dabac participated at the major international exhibition *Was ist der Mensch?* (What is the Man?)⁶ in Hamburg 1965, organised by the Stern magazine, thanks to the invitation of its author, Karl Pawek. Although at this exhibition Tošo displayed the well known and often published *Portrait of Emerik Feješ*, he was again in the company of the greats of photography, confronted with different approaches and style interpretations of the man and the human body.

This exhibition has made just one of numerous possible selections of the until recently unjustly neglected segment of Tošo Dabac's photography. The first step in the presentation of this part of his work was made by Marija Tonković, who contextualized him into avant-garde tendencies in domestic photography at the recent exhibition *Avant-garde Tendencies in Croatian art*⁷. What now stands before us is a thorough research into Tošo's legacy, which is both a great challenge and the path to new possibilities in the interpretation of the entire work of the greatest Croatian photographer.

Iva Prosoli

⁵ Karl Pawek, *Totale Photographie*, Walter Verlag, Olten und Freiburg im Breisgau, 1960.

⁶ Weltausstellung der Photographie, *Was ist der Mensch*, Hamburg, 1965.

⁷ *Avangardne tendencije u hrvatskoj umjetnosti*, Galerija Klovičevi dvori, 16. 3 - 6. 5. 2007.

⁵ Karl Pawek, *Totale Photographie*, Walter Verlag, Olten und Freiburg im Breisgau, 1960.

⁶ World Exhibition of Photography, *Was ist der Mensch*, Hamburg, 1965.

⁷ *Avant-garde Tendencies in Croatian art*, Klovičevi dvori Gallery, Mar. 16th - May 6th, 2007.



Odmor skijaša
Skiers Resting

Nat
Seamed Stocking

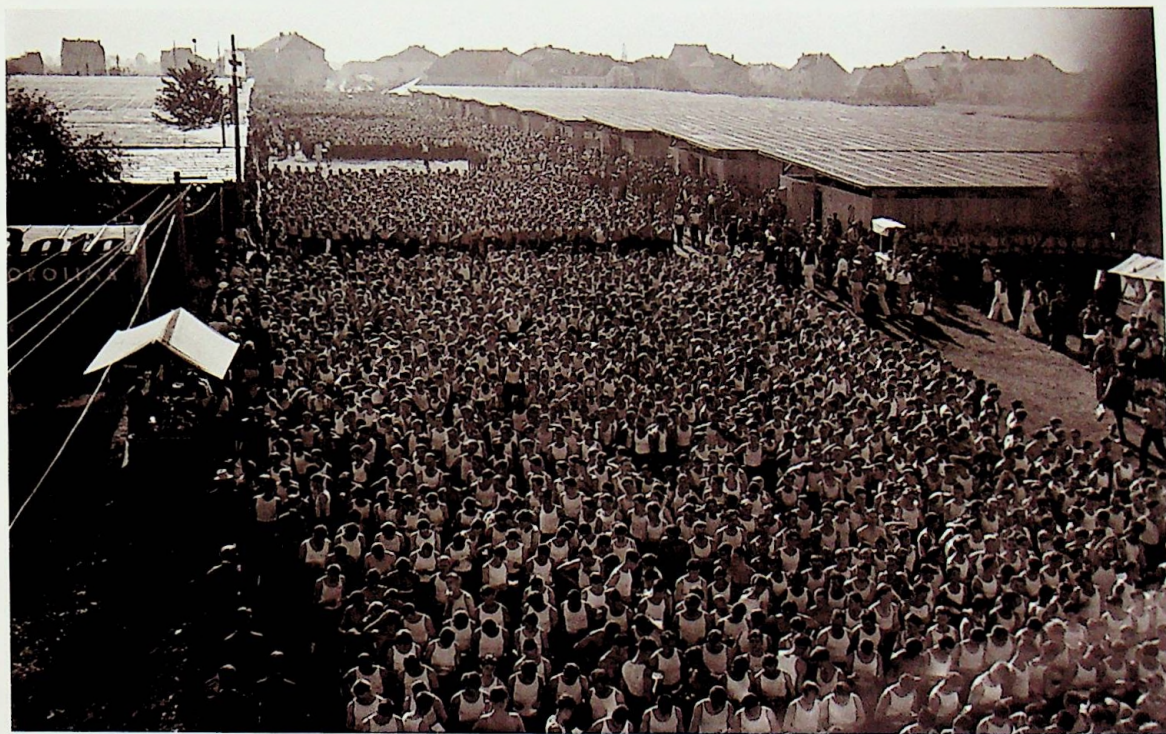




Skakač
Jumper

Skok
Leap





Sokoli se spremaju za nastup
Sokol Gymnasts Preparing for
Performance

Tablice
Licence Plates

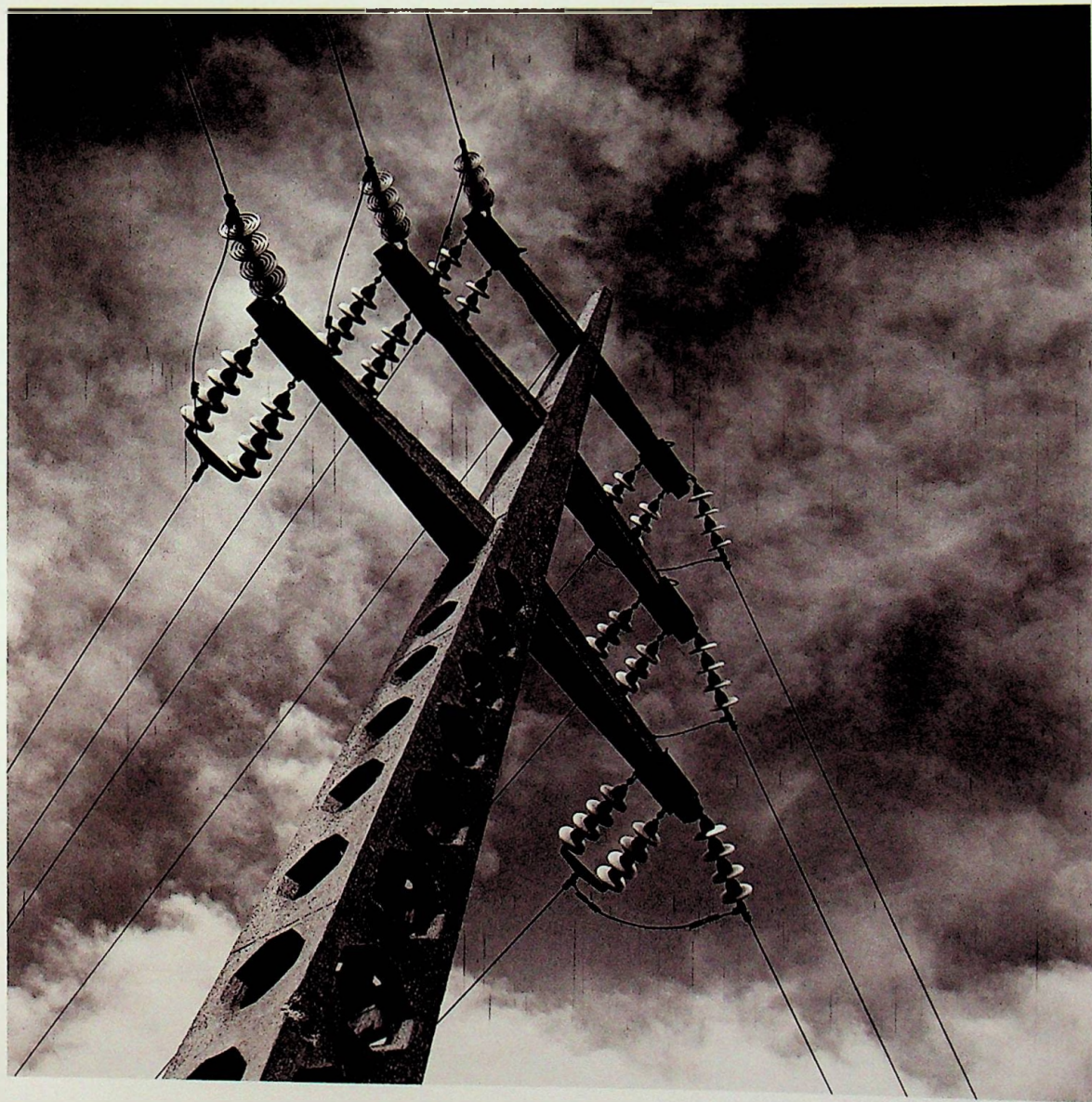




Neboder
Skyscraper

Iz ptičje perspektive
Bird's Eye View





Stup dalekovoda
High-tension Pylon

Popis izloženih radova
List of the exhibited works

Odmor skijaša, oko 1935.
 digitalni ispis kaširan na aluminijsku podlogu
 100 x 100 cm
 ATD 0014

Nat, oko 1936.
 digitalni ispis kaširan na aluminijsku podlogu
 100 x 100 cm
 ATD 0012

Skakač, 1934.
 digitalni ispis kaširan na aluminijsku podlogu
 100 x 100 cm
 ATD 0011

Skok, 1934.
 digitalni ispis kaširan na aluminijsku podlogu
 100 x 100 cm
 ATD 0013

Sokoli se spremaju za nastup, 1934.
 digitalni ispis kaširan na aluminijsku podlogu
 100 x 100 cm
 ATD R 3678

Tablice, 1939
 digitalni ispis kaširan na aluminijsku podlogu
 100 x 100 cm
 ATD 0009

Neboder, 1960-ih
 digitalni ispis kaširan na aluminijsku podlogu
 (izrađen iz originalnog „sendvic“ negativa)
 100 x 100 m
 ATD Sr 335

Iz ptičje perspektive, oko 1935. – oko 1950.
 digitalni ispis kaširan na aluminijsku podlogu
 (izrađen iz originalnog „sendvič“ negativa)
 100 x 100 cm
 ATD 0008

Stup dalekovoda, 1934.
 digitalni ispis kaširan na aluminijsku podlogu
 100 x 100 cm
 ATD 0010

Skiers Resting, about 1935
 digital printout lined with aluminium
 100 x 100 cm
 ATD 0014

Seamed Stocking, about 1936
 digital printout lined with aluminium
 100 x 100 cm
 ATD 0012

Jumper, 1934
 digital printout lined with aluminium
 100 x 100 cm
 ATD 0011

Leap, 1934
 digital printout lined with aluminium
 100 x 100 cm
 ATD 0013

Sokol Gymnasts Preparing for Performance, 1934
 digital printout lined with aluminium
 100 x 100 cm
 ATD R 3678

Licence Plates, 1939
 digital printout lined with aluminium
 100 x 100 cm
 ATD 0009

Skyscraper, 1960s
 digital printout lined with aluminium
 (made from the original "sandwich" negative)
 100 x 100 cm
 ATD Sr 335

Bird's Eye View, about 1935 – about 1950
 digital printout lined with aluminium
 (made from the original "sandwich" negative)
 100 x 100cm
 ATD 0008

High-tension Pylon, 1934
 digital printout lined with aluminium
 100 x 100 cm
 ATD 0010

Tošo Dabac rođen je 18. svibnja 1907. u Novoj Rači kod Bjelovara. Osnovnu školu završio je u Rači, a potom pohađao Kraljevsku klasičnu gimnaziju u Zagrebu te upisao studij prava na zagrebačkom sveučilištu.

Prvi njegov susret s fotografijom datira iz 1924. godine u Samoboru kod mlađeg školskog kolege Ivica Sudnika. Ranih tridesetih godina je radio za *Fanamet film*, nakon čijeg zatvaranja prelazi u zagrebačku podružnicu *Metro Goldwyn Mayer* gdje radi kao prevoditelj i osoba zadužena za odnose s javnošću i kao urednik časopisa *Metro megafon* te napušta studij prava.

1929. režira i vodi snimanje filma/skeča *Vodica za kurajžu*. Prvi put je izlagao na izložbi fotografija amatera u Ivancu (1932.), malom mjestu u Hrvatskom zagorju, čija fotogalerija već rane 1933. i 1934. godine izdaje hrvatsko izdanje međunarodnog mjesečnika za umjetničku fotografiju *Die Galerie* koji u to vrijeme izlazi na njemačkom, engleskom, danskom i talijanskom jeziku. 1932. godine je počeo raditi kao fotoreporter surađujući s Đurom Janekovićem.

Ranih tridesetih godina započinje ciklus isprva izlagan pod naslovom *Bijeda*, a kasnije preimenovan u *Ljudi s ulice* (1933.-1937.), po kojem je kao lirske kroničar zagrebačke ulične svakodnevice i do danas ostao najviše zapamćen.

Tek godinu dana nakon izložbe u Ivancu izlagao je na II međunarodnom fotografskom salonu u Pragu u društvu velikana fotografije poput Františka Drtikola i László Moholy-Nagya, a potom i na antologijskom 2. međunarodnom salonu fotografije u Philadelphiji, gdje izlaže uz bok umjetnika poput Margaret Bourke-White, Henri Cartier-Bressona, László Moholy-Nagya, Paul Outerbridgea, na izložbi koje je autor kataloga znameniti Beaumont Newhall.

Godine 1937. izlaže u New Yorku, ponovno uz znamenite fotografe poput Edwarda Westona, Margaret Bourke-White itd., gdje osvaja diplomu za fotografiju *Put na giljotinu*, u San Franciscu (izlagali i Edward Steichen, Brassai, Man Ray, Aleksandr Rodčenko, Ansel Adams itd.) te u Bostonu gdje je dobio nagradu za fotografiju *Filozof života*. 1937. i daljnje dvije godine uzastopce, u međunarodnoj konkurenciji mjesečnog fotografskog natječaja prestižnog američkog fotografskog časopisa *Camera Craft* osvojio je ukupno pet nagrada.

1940. godine Tošo Dabac atelier je preselio u Ilicu 17 gdje se i danas čuva cijela njegova fotografska ostavština.

Nakon II svjetskog rata postao je članom ULUH-a (Udruženje likovnih umjetnika Hrvatske). 1945. godine mjesec dana provodi snimajući po Istri, paralelno pišući zanimljiv dnevnik koji oslikava tadašnje poslijeratno stanje te iduće godine nastavlja snimati prirodne ljepote i kulturne spomenike duž Jadranske obale, od

Tošo Dabac was born on May 18th 1907 in Nova Rača near Bjelovar. He finished primary school in Rača and then frequented the King's College for Classic Languages in Zagreb, followed by law studies at the Zagreb University. His first encounter with photography dates from 1924 in Samobor, where he visited his younger schoolmate Ivica Sudnik. In the early thirties he worked for *Fanamet Film*. After the company had been closed down, he was employed at the Zagreb *Metro Goldwyn Mayer* branch-office, where he worked as translator and public relations person, as well as the editor of the *Metro megafon* magazine, which caused him to abandon law studies. In 1929 he directed and managed the shooting of the film/sketch *Vodica za kurajžu* (Water for Courage). His first public display of photographs was at the amateur exhibition in Ivanec (1932), a small place in Hrvatsko zagorje. As early as 1933 and 1934 this photo-gallery has issued the Croatian edition of *Die Galerie*, an international monthly for art photography published in German, English, Danish and Italian. In 1932 he started to work as photo-reporter in the capacity of Đuro Janeković's assistant.

In the early thirties he started the cycle initially exhibited under the title *Bijeda* (Misery) and later renamed into *Ljudi s ulice* (People from the Street, 1933-1937), which he is still best remembered by as a lyrical chronicler of the everyday on Zagreb's streets.

A full year after the exhibition in Ivanec he displayed his work at the 2nd International Salon of Photography in Prague, in the company of such greats of photography as František Drtikol and László Moholy-Nagy, and then at the famous 2nd International Salon of Photography in Philadelphia, where he displayed his work along with artists like Margaret Bourke-White, Henri Cartier-Bresson, László Moholy-Nagy, and Paul Outerbridge. The author of the exhibition catalogue was the renowned Beaumont Newhall. In 1937 his works were exhibited in New York, again along with the ones by famous photographers like Edward Weston, Margaret Bourke-White etc., then in San Francisco (other exhibitors were Edward Steichen, Brassai, Man Ray, Alexander Rodchenko, Ansel Adams etc.), and in Boston. In New York he was awarded a special mention for the photography *On the Way to the Guillotine* and in Boston a prize for *A Philosopher of Life*.

In 1937 and during the following two years, at the international monthly competition announced by the prestigious American photographic magazine *Camera Craft*, he won five prizes. In 1940 Tošo Dabac moved his atelier to Ilica 17, where his entire photographic legacy has been kept until today.

After the Second World War he became a member of ULUH (Croatian Association of Artists). In 1945 he spent a month taking photographs in Istria and writing an interesting diary which

Biografija Biography

Istre do Dubrovnika.

Sljedećih godina Dabac je postao suradnikom časopisa *Jugoslavija*, snimio ciklus srednjovjekovnih skulptura i fresaka, turističke lokalitete, dubrovačke ljetnikovce te počeo kao fotograf surađivati na izložbama i sajmovima jugoslavenske privrede u inozemstvu (1949. u Torontu, 1950. u Chicagu, 1958. u Moskvi i na EXPO-u u Bruxellesu).

1952. godine je izlagao na Svjetskoj izložbi u Luzernu, paralelno s fotografima Magnuma, Richardom Avedonom, Cecilom Beatonom, Henri Cartier-Bressonom, Robertom Frankom, André Kertészom te sudjelovao na izložbama u Luxemburgu, Londonu, Amsterdamu, Beogradu...

Godine 1960. je izlagao na međunarodnoj, danas već kultnoj izložbi, *Das menschliche Antlitz Europas*, gdje izlažu i Edward Steichen, Robert Capa, Werner Bischof, Brassai itd., a 1965. ušao u izbor na svjetskoj izložbi Karla Paweka *Was ist der Mensch?* kojoj je predgovor napisao Heinrich Böll.

Za fotografije stećaka 1967. godine je dobio godišnju nagradu *Vladimir Nazor*, a iste godine i godišnju nagradu za fotografiju i Povelju za životno djelo Fotosaveza Jugoslavije. Surađivao je s brojnim svjetskim izdavačima poput: Thames and Hudson, Encyclopaedia Britannica, Albert Müller Verlag, Zürich, Hanns Reich Verlag, München i dr. Fotografije mu objavljuju domaća i inozemna enciklopedijska izdanja. Također je bio autorom ili koautorom velikog broja umjetničkih te monografija gradova i krajeva diljem Hrvatske i Jugoslavije.

Tošo Dabac bio je članom nekoliko domaćih i međunarodnih 'cehovskih' udruga: od 1953. godine je aktivni član Photographic Society of America, počasni član Belgijskog kraljevskog fotografskog društva (CREPSA), nizozemskog salona FOKUS, te nositelj naslova Hon. exc. FIAP (Međunarodna organizacija fotografa umjetnika).

Umrlo je 9. svibnja 1970. godine u Zagrebu.

Samostalne izložbe (izbor)

1953. Zagreb, Društvo arhitekata, samostalna izložba u povodu 25-godišnjice rada;

1962. Beograd, Salon fotografije

1968. Zagreb, Muzej za umjetnost i obrt, Retrospektiva (više od 300 izložaka)

1969. Zagreb, Umjetnički paviljon, Umjetnost stećaka

Ingelheim am Rhein, u okviru izložbe Jugoslavenski dani
Split, Galerija umjetnina

1972. Mannheim, Mannheimer Kunstverein, Tošo Dabac und sein Atelier

1975. Padova, Mostra fotografica ad invito: I grandi autori FIAP

1984. Milano, Centro San Fedele, Fotografie di Tošo Dabac

1988. Zagreb, Studio Fotocolor, Kolor fotografije Toše Dabca 1940.-1941.

depicted that time's post-war conditions. Next year he continued to make photographs of nature and cultural monuments along the Adriatic Coast, from Istria to Dubrovnik.

During the following years Dabac became a collaborator of the *Jugoslavija* magazine and made a cycle of medieval sculptures and frescos, tourist destinations, and Dubrovnik summer residences. As photographer, he began to contribute to exhibitions and fairs showing Yugoslav products abroad (1949 in Toronto, 1950 in Chicago, 1958 in Moscow and at the EXPO Brussels).

In 1952 his works were displayed at the World Exhibition in Luzern, along with Magnum photographers, Richard Avedon, Cecil Beaton, Henri Cartier-Bresson, Robert Frank, and André Kertész. He also participated at exhibitions in Luxembourg, London, Amsterdam, Belgrade etc.

In 1960 his photographs were shown at the international exhibition *Das menschliche Antlitz Europas* (Human Visage of Europe), which today enjoys cult status. Also displayed were works by Edward Steichen, Robert Capa, Werner Bischof, Brassai etc. In 1965 his works were shortlisted at Karl Pawek's international exhibition *Was ist der Mensch?* (What is the Man?), which featured a foreword written by Heinrich Böll.

For his photographs of medieval standing tomb-stones he received the *Vladimir Nazor* Yearly Prize in 1967. During that same year he was awarded the Yearly Prize for Photography and a Lifetime Achievement Charter by Yugoslav Association of Photographers. He collaborated with many international publishers like Thames and Hudson, Encyclopaedia Britannica, Albert Müller Verlag, Zürich, Hanns Reich Verlag, Munich etc. His photographs were published in domestic and international encyclopaedic issues. He was also the author or co-author of a large number of art, city, and regional monographs dedicated to different parts of Croatia and Yugoslavia. Tošo Dabac was a member of several domestic and international professional associations: since 1953 he has been a member of the Photographic Society of America, honorary member of the Belgian Royal Photographic Society (CREPSA), and Dutch FOKUS Salon. He was a bearer of the title Hon. exc. FIAP (International Organisation of Art Photographers).

In 1970, on the 9th of May, he died in Zagreb.

Solo Exhibitions (selection)

1953. Zagreb, Društvo arhitekata, solo exhibition commemorating 25 years of active work;

1962. Belgrade, Salon fotografije

1968. Zagreb, Muzej za umjetnost i obrt, Retrospective (more than 300 exhibits)

1969. Zagreb, Umjetnički paviljon, Tomb-stone Art

1992. Paris, La grande Halle de la Villette, Mois de la Photo Mitteleuropa
Tošo Dabac: une oeuvre de transition
1994. Zagreb, Muzej suvremene umjetnosti, Zagreb tridesetih godina
2002. Zagreb, Galerija Klovićevi dvori, Tošo Dabac fotograf
2007. Zagreb, Galerija Forum, Povijest Arhiva TD 1940-2007, Tošo Dabac: Drugi pogled

Grupne izložbe (izbor)

1933. Prag, II. Međunarodni fotografski salon
Philadelphia, Pennsylvania Museum of Art, 2nd Philadelphia International Salon of Photography
1937. New York, American Museum of Natural History, Fourth International Salon
San Francisco, San Francisco Museum of Art, Invitational Salon of International Photography
Boston, Boston Camera Club, Sixth International Salon
1939. New York, Museum of Natural History, Sixth International Salon of Photography, Centennial Exhibition
1951. Milano, Palazzo di Brera, Mostra della Fotografia Europea
1952. Luzern, Weltausstellung der Photographie
1960. München, International Salon of Photography, Das menschliche Antlitz Europas
1965. Hamburg, Weltausstellung der Photographie, Was ist der Mensch?
1968. Prag, Narodna galerija, Belvedere, Nadgrobni kameni srednjovjekovne Bosne
2007. Zagreb, Galerija Klovićevi dvori, Avangardne tendencije u hrvatskoj umjetnosti
Samobor, Fotogalerija Lang, Akt u hrvatskoj fotografiji od 1865. do 2006.

Monografije (izbor):

1967. Oto Bihalji-Merin: *Tošo Dabac*, Foto-savez Jugoslavije, Beograd
1980. Radoslav Putar: *Tošo Dabac fotograf*, Grafički zavod Hrvatske, Zagreb
1994. Peter Knapp, Želimir Košćević: *Zagreb tridesetih godina*, ATD, Zagreb
1943. Metropola Hrvata, naklada A. Velzek, Zagreb
1954. Augustinčić, Kultura, Zagreb
1958. Bakic, Naprijed, Zagreb
1959. Trogir, Jugoslavija, Beograd
1961. Zagreb, Matica Hrvatska, Zagreb
Ivan Meštrović, Matica Hrvatska, Zagreb
1962. Bogumijska skulptura, Jugoslavija, Beograd
1968. Augustinčić, Republika, Zagreb
1974. Krsto Hegedušić, Grafički zavod Hrvatske, Zagreb

- Ingelheim am Rhein, part of the Yugoslav Days exhibition
Split, Galerija umjetnina
1972. Mannheim, Mannheimer Kunstverein, Tošo Dabac and His Atelier
1975. Padua, Invited Photographic Exhibition: Great FIAP Authors
1984. Milan, Centro San Fedele, Photographs by Tošo Dabac
1988. Zagreb, Fotocolor Studio, Tošo Dabac's Colour Photographs 1940-1941
1992. Paris, La grande Halle de la Villette, Month of Middle-European Photography, Tošo Dabac: Transitional Work
1994. Zagreb, Muzej suvremene umjetnosti, Zagreb of the Thirties
2002. Zagreb, Galerija Klovićevi dvori, Photographer Tošo Dabac
2007. Zagreb, Galerija Forum, History of the TD Archive 1940 - 2007, Tošo Dabac: A Different View

Group Exhibitions (selection)

1933. Prague, 2nd International Salon of Photography
Philadelphia, Pennsylvania Museum of Art, 2nd Philadelphia International Salon of Photography
1937. New York, American Museum of Natural History, Fourth International Salon
San Francisco, San Francisco Museum of Art, Invitational Salon of International Photography
Boston, Boston Camera Club, Sixth International Salon
1939. New York, Museum of Natural History, Sixth International Salon of Photography, Centennial Exhibition
1951. Milano, Palazzo di Brera, Exhibition of European Photography
1952. Luzern, World Exhibition of Photography
1960. Munich, International Salon of Photography, Human Visage of Europe
1965. Hamburg, World Exhibition of Photography, What is the Man?
1968. Prague, National Gallery, Belvedere, Medieval Tomb-stones of Bosnia
2007. Zagreb, Galerija Klovićevi dvori, Avant-garde Tendencies in Croatian Art
Samobor, Fotogalerija Lang, The Nude Theme in Croatian Photography from 1865 to 2006

Monographs (selection)

1967. Oto Bihalji-Merin: *Tošo Dabac*, Foto-savez Jugoslavije, Belgrade
1980. Radoslav Putar: *Tošo Dabac Photographer*, Grafički zavod Hrvatske, Zagreb
1994. Peter Knapp, Želimir Košćević: *Zagreb of the Thirties*, ATD, Zagreb
1943. The Metropole of the Croats, published by A. Velzek, Zagreb
1954. Augustinčić, Kultura, Zagreb
1958. Bakic, Naprijed, Zagreb
1959. Trogir, Jugoslavija, Belgrade
1961. Zagreb, Matica Hrvatska, Zagreb
Ivan Meštrović, Matica Hrvatska, Zagreb
1962. Bogomil Sculpture, Jugoslavija, Belgrade
1968. Augustinčić, Republika, Zagreb
1974. Krsto Hegedušić, Grafički zavod Hrvatske, Zagreb

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